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the Academy of the Fine Arts at Florence, and near it is the portrait of the Abbot Vallombrosa by whose order it was painted. Ten years after Perugino had first entered Florence a poor, nameless youth, he was called to Rome by Pope Sixtus IV. to assist with most of the distinguished painters of that time in painting the famous Sistine Chapel. All the frescoes of Perugino except two were afterwards effaced to make room for Michael Angelo's Last Judgment. Those which remain show that the style of Perugino at this time was decidedly Florentine, and quite distinct from his earlier and later works. They represent the Baptism of Christ in the River Jordan, and Christ delivering the Keys to St. Peter. While at Rome he also painted a room in the palace of Prince Colonna. When he returned to Perugia he resumed the feeling and manner of his earlier years, combined with better drawing and coloring, and his best pictures were painted between 1490 and 1502. His principal work, however, was the hall of the *Collegio del Cambio* (that is, Hall of Exchange) at Perugia, most richly and elaborately painted with frescoes, which still exist. The personages introduced exhibit a strange mixture of the sacred and profane. John the Baptist and other saints, Isaiah, Moses, Daniel, David, and other prophets, are figured on the walls with Fabius Maximus, Socrates, Pythagoras, Pericles, Horatius Cocles, and other Greek and Roman worthies. Other pictures painted in Perugia are remarkable for the simplicity, grace, and dignity, of his Virgins, the infantine sweetness of the children and cherubs, and the earnest, ardent expression in the heads of his saints.

Perugino, in the very beginning of the sixteenth century, was certainly the most popular painter of his time; a circumstance which, considering that Raphael, Francia, and Leonardo da Vinci, were all working at the same time, would surprise us, did we not know that contemporary popularity is not generally the recompense of the most distinguished genius. In fact, Perugino has produced some of the weakest and worst, as well as some of the most exquisite pictures in the world. He undertook an immense number of works, and employed his scholars and assistants to execute them from his designs. A passion, of which perhaps, the seeds were sown in his early days of poverty and misery, had taken possession of his soul. He was no longer excited to labor by a spirit of piety or the generous ambition to excel, but by a base and insatiable thirst for gain. All his late pictures, from the year 1505 to his death, betray the influence of this mean passion. He aimed at nothing beyond mechanical dexterity, and to earn his money with as little expense of time and trouble as possible; he became more and more feeble, mannered, and monotonous, continually repeating the same figures, actions, and heads, till his very admirers were wearied; and on his last visit to Florence, Michael Angelo, who had never done him justice, pronounced him, with contempt, "*Gaffo nell' arte*," that is, a mere bungler; for which affront Pietro summoned him before the magistrates, but came off with little honor. He was no longer what he had been. Such was his love of money, or such his mistrust of his family, that when moving from place to place he carried his beloved gold with him; and being on one occasion robbed of a large sum, he felt ill, and was like to die of grief. It seems, however, hardly consistent with the mean and avaricious spirit imputed to him, that, having married a beautiful girl of Perugia, he took great

delight in seeing her arrayed, at home and abroad, in the most costly garments, and sometimes dressed her with his own hands. To the reproach of avarice—too well founded—some writers have added that of irreligion; nay, two centuries after his death they showed the spot where he was buried in unconsecrated ground under a few trees, near Fontignano, he having refused to receive the last sacraments. This accusation has been refuted; and in truth there is such a divine beauty in some of the best pictures of Perugino, such exquisite purity and tenderness in his Madonnas, such an expression of enthusiastic faith and devotion in some of the heads, that it would be painful to believe that there was no corresponding feeling in his heart. In one or two of his pictures he had reached a degree of sublimity worthy of him who was the master of Raphael, but the instances are few.

In our National Gallery there is a little Madonna and Child by Perugino. The Virgin is seen half-length, holding the infant Christ, who is standing in front and grasps in his little hand one of the tresses of her long fair hair; the young St. John is seen half-length on the left, looking up with joined hands. It is an early picture, painted before his first residence at Florence, and before he had made his first essays in oil. It is very feeble and finical in the execution, but very sweet and simple in the expression.

In the Louvre at Paris there is a curious allegorical picture by Perugino, representing the Comfort of Love and Chastity; many figures in a landscape. It seems a late production—feeble and tasteless; and the subject is precisely one least adopted to the painter's style and power.

In almost every collection on the continent there are works of Perugino, for he was so popular in his lifetime, that his pictures were as merchandise, and sold all over Italy.

Pietro Perugino died in 1524. He survived Raphael four years; and he may be said, during the last twenty-five years of his life, to have survived himself.

His scholars were very numerous, but the fame of all the rest is swallowed up in that of his great disciple Raphael. Bernardino di Perugia, called PINTURICCHIO, was rather an assistant than a pupil. He has left some excellent works.

THE REEVES-VARIAN CONCERT.—The concert last evening was a very successful and interesting event in merit and appreciation; although the size of the audience was not what it ought to have been. Madame Varian was in charming presence as ever, and sung with her old delicious sweetness, lending a charm to the happy selections of the programme in which she bore a part. "Nightingale's Trill," "Five O'clock in the Morning," and "Il Bacio," made her as great a favorite as ever, and left a lingering wish to hear her more. Mr. J. R. Thomas made a very favorable first impression, singing better than any baritone artist who has ever appeared in our city. His serenade won him a flattering encore, when he sang with the gusto of a regular buffo, "Simon the Cellarer," which was received tumultuously.

Mr. Wallis Reeves made himself quite a favorite as a cornet soloist, and was asked twice to repeat the pleasure of hearing him. "The Last Rose of Summer," for smoothness and sonorous playing was quite notable; while the "Whirlwind Polka," afforded intricate and difficult instrumentation.

Mr. Tingley was a good pianist, and in the solo "Don Juan" made quite a perceptible sensation. Although still young in years he exhibited an unusual skill, which will profit him much with growth of years.

The Grand Chickering added a great pleasure to the enjoyment of the concert. Its pure liquid echoing tones admirably filled the hall. We have to thank the artists cordially for the entertainment and the gratification they afforded our music-loving people.—*Daily Advertiser, Elmira, N. Y.*

THE PARIS EXHIBITION.

THE EXPECTED THROG OF VISITORS—A NOVELTY—ART.

The Paris journals are discussing the prospect of lodging the immense numbers of visitors whom the Exhibition will attract to that city next year. The *Liberte* estimates that there will be from 100,000 to 150,000 persons added to the ordinary population: in other words, that at least one per cent. of several millions of new comers will desire to take up their abode in the city in 1867. It adds:

"Evidently there is not a sufficient number of houses or apartments ready to receive a fixed population so large as this. In fact, buildings equal to those of a large town would require to be built within the walls of Paris."

All the plantations of the magnificent park surrounding the Exhibition building are finished. No less than five hundred trees have been brought to the Champ de Mars to protect the visitors from the rays of the sun, which used to render that great plain almost impassible during the summer months. The alleys are also traced out.

A correspondent of an English journal writes: "We have heard, but we cannot guaranty the truth of the rumor, that a real novelty for the general public is likely to be introduced into the exhibition—the complete production, in the interior of the building, of a newspaper, including the processes of writing, editing, composing, correcting, imposing, stereotyping and printing by powerful machines. The title of the proposed little newspaper is said to be *Le Bulletin de l'Exposition*, printed in English, French, and German, and containing information of interest to the great nations speaking those three European tongues. Should the proposition be carried out, the editorial management of *Le Bulletin* will be confided to a gentleman who has been for many years the Paris correspondent of two well-known London papers, and the printing machines will be supplied by one of the most eminent Parisian engineering firms."

The *Phare de la Loire* and the *Union de l'Ouest* have received the following "communicated" note concerning the cloak-room:

"It has been stated that the concession of the cloak, stick and umbrella-room at the Universal Exhibition has been accorded to the Prince Imperial's dancing master, who has sold his privilege for several hundred thousand francs. The room has been regularly conceded to a person for the sum of 40,000fr., but the caution money not having been paid, and he having expressed his wish to withdraw his offer, the enterprise was accorded to M. Baronnet, whose tender was 32,000fr., being 1,000fr. higher than that of M. Petipa, professor of dancing. M. Baronnet at once paid his deposit, executed all the clauses of his contract, and is thus the definite lessee. Therefore, it is wrong, and manifestly with the idea of defaming the authorities, that certain journals have transformed

into a favor of the government the legitimate decisions of a competition open to every one, and that those journals have designated as the recipient of this pretended favor a person attached to the service of the Prince Imperial."

The correspondent of the London *News* writes that "the most important operation going on away from the Exhibition building and park is the election of the jury that is to select the French works of art which are to be exhibited next year as representing the living French school. The voting takes place in the Louvre, and will be closed this week. The jury will be mainly a representative body. All French artists who have received the cross of the Legion of Honor, as a recognition of the merit of their works, and all artists who have received a medal of one of the exhibitions of fine arts in Paris have a vote. The jury will consist of fifty-seven members, divided into four sections; 1. Oil paintings, water-colors, and drawings; twenty-four jurymen. 2. Sculpture, including medallions; fifteen jurymen. 3. Architectural models and drawings; nine jurymen. 4. Engraving and lithography, nine jurymen. Of this jury two-thirds are elected, and one-third is indirectly appointed by the Imperial Commission; so that the artists will elect sixteen jurymen in the first section, ten in the second section, and six in the third and fourth sections. Each artist votes only in that section in which he has obtained honors. A preparatory meeting of the sculptors has already been held in the Palais de l'Industrie, in the Champs-Élysée, to draw up a list of thirty candidates who will be submitted for election as jurymen in the second section."

THE *North American* contains an interesting article on "The Mahabharata," the celebrated epic poem of the Hindoos written about two centuries before Homer, or eleven B. C. *Maha* means great, and *Baharata* is the name of an antediluvian prince, of the race of Altri, who, according to Hindoo mythology, was one of the sons of Brahma, or the Creator. The particular dynasties of the old world that succeeded in relation to supreme rule—from the creation to the deluge, 1656 years, were, according to Hindoo accounts, fourteen in number, and with the posterity of Bharata they ended. The Hindoos regard everything in these writings as sacred. They give spirited descriptions of the battles, record strange incidents and romantic adventures, and relate curious legends and miraculous stories, arising out of a war of vengeance, in which two royal houses are engaged. The various characters are composed of divinities and demons, kings and queens, princes and princesses, soldiers and priests, from which we may glean much information of the political, religious and social condition of the people of India at this early period. The epic is written in the metaphorical style peculiar to Eastern poetry. The reputed author is called Vyasa, who also wrote another poem called Vishnu or Crishnu, the black shepherd. The hero, like Achilles, is invulnerable, except in the right heel, is indispensable on the battle-field, and is killed by an arrow in the only vulnerable part. The author of the Rameauna—Valmееkee—is called the father of Hindoo poetry. Respecting poet, the following legend is current among his countrymen: one of the kings being charmed with the poetry of the Rameauna, requested him to write another epic poem, in celebration of the wars of the Panduvus and Konrurus. The poet declined. Vyasa then offered his services to the king. His verses were examined

and approved of and he became the author of the Mahabharata. It is a fact that adds greatly to the literary honor of the Hindoo sages, that they studied both poetry and music as men of science, at this early period, and laid down excellent rules for them. Egypt and Assyria were in very early times in communication with India, but it is not until Alexander the Great invades India, that we obtain any authentic account of the country. This was 325 years before Christ.

LITERARY CURIOSITIES.

At one period of time the practice of medicine was rather dangerous. At Dijon, in 1386, a physician was fined fifty golden francs and imprisoned for not completing a cure. The beautiful Austrigilda, consort to Gontran, King of Burgundy, of the sixth century, had been permitted by her husband, in compliance with her dying request, to have her two physicians slain and buried with her.

A persecuted Huguenot said: "Your unchristian virulence against me shall cost hundreds of people their lives." For this remark he was brought before a court of justice, charged with harboring the most bloody designs; "I am innocent," he replied. "My only meaning was, that I meant, since I could not preach, to practice as a physician."

The origin of Round Robin is this: "It was customary among the ancients to write names, whether of gods or of their friends, in a circle, that none might take offence at seeing another's name preferred to his own. Sailors, alone, preserve this custom in its purity, for when any remonstrance is among them, they sign it in a circle and call it a Round Robin."

Perhaps it is not possible to give a reasonable account of the origin of names. But we may conclude that many names were taken from bodily peculiarities, qualities, accomplishments, or defects—as Crookshanks, Sheepshanks, Lightfoot, Golightly, Swit, Hopper, Ambler, Pace, Jumper, Walker, &c., took their names from the bodily agility of the first bearers, and Heavysides, Saunter, Onslow, Waddle, &c., is from the contrary quality. The Pains, Anguishes, Hedacres, owed their appellations to, perhaps, the imprudence of their ancestors in eating and drinking, while the progenitors of the Wilds, Sangwines, Joys, Merrys and Bucks were a frolicsome set.

Many names originated from foundlings, as Townsend, Lane, Street, Churchyard, Court, Star, Barn, Stable, Grange and Orchard. Some who, unfortunately, did not know their father, took their maternal name, as Mission, Goodyson, Mollyson, Anson, Jennison, Bettison, Nelson, while others who were not born in wedlock, to the paternal name, as Masterson, Stewardson, Jackson, Thomson and Wilson. Some were named after their complexion, as Black, White, Brown and Scarlet, and others after their callings, as Butcher, Baker, Smith, Mason, Carpenter.

Dr. Burney's anecdote of a set of parish officers might apply pretty near at home. These officers applied to Sonetzen, a celebrated organ builder, to examine their organ and to make improvements in it. "Gentlemen," says he, "your organ be wort von hundred pound, just now, well, I will spend von hundred pound upon it, and it shall then be wort fifty."

Dr. Campbell and Lord Holland were talking upon the subject of particular Providence. While thus conversing, a well known paymaster and

contractor entered, full of health. Upon being congratulated upon his good health, "Yes, Providence had been very kind to him, for he had never known a moment's sickness in his life." As soon as he left, Lord Holland said: "There, now. Campbell, there, now, you see what Providence has been about—taking care of that scoundrel's health, forsooth, and not minding what becomes of your dropsical belly or of my d—d ring-worm!"

MAKING POETRY IN BED.—They tell the following of the late John Pierpont:

We were at breakfast—it was rather late.

"Where on earth is your good husband?"

"In bed, making poetry," said she.

"Indeed!"

"Yes; flat on his back, with his eyes rolled up in his head!"

Soon after the gentleman himself appeared, looking somewhat the worse for the labor he had gone through with, and all the happier that the throes were over, and the offspring ready for exhibition.

"Here," said he, "tell me what you think of these two lines," handing me a paper on which was written, with the clearness and beauty of copperplate:

"Their reverend beards that sweep their bosoms wet
With the chill dews of shady Olivet."

"Charming!" said I. "And what then—what are you driving at?"

"Well, I was thinking of Olivet, and then I wanted a rhyme for Olivet; and rhymes are the rudders, you know, according to Hudibras; and then uprose the picture of the Apostles before me—their reverend beards all dripping with the dews of night."

ENGLISH MASONIC ITEMS.—Among the Kings of England who were Grand Masters, were Alfred in the year 900; Henry VI., 1446; Henry VII., 1500; James I., 1603; Charles I., 1625; Charles II., 1660; and William III., 1692.

The Duke of Wellington was made a Mason when a colonel in the British army, his own father being at the time Master of the Lodge he joined. Sir Robert Peel was also a Mason. Lord Brougham was initiated on the 20th of August, 1790.

The Red Cross Knights cannot close their College of Viceroys in England without the recital of the seven precepts of the prelates. After the English Masonic dinners, *Non Nobis Domine* is frequently sung, the toasts, songs, and glees following.

THE ROSE.—The trade in roses, as is well known, is of considerable importance in France. Rose trees are cultivated in different parts of the country in open fields, just as turnips or cabbages. Thus there are 500,000 rose trees near Orleans, 200,000 near Metz, 1,000,000 near Angers, 1,500,000 near Lyons, 2,000,000 near Paris, and 2,000,000 in the thirteen communes of Bri-Comte-Robert. The varieties called the Rose-The, the Bourbon, and Mousseuse flourish particularly in the environs of Paris and Orleans. These flowers are raised for distillation into extracts, used in perfumery as rose-water and as a constituent of eau de Cologne. The otto of rose is manufactured mainly in the East and is exceedingly valuable.